

**FAMILY GUY**

"No Chris Left Behind"

Production #5ACX11

Written by  
Patrick Meighan

Directed by  
Pete Michels

Created by  
Seth MacFarlane

Executive Producers  
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TABLE DRAFT  
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## **“NO CHRIS LEFT BEHIND ”**

### **CAST LIST FOR #5ACX11:**

PETER GRIFFIN.....SETH MACFARLANE  
LOIS GRIFFIN.....ALEX BORSTEIN (SUB: ALEC SULKIN)  
CHRIS GRIFFIN.....SETH GREEN  
MEG GRIFFIN.....MILA KUNIS (SUB: KIM FERTMAN)  
STEWIE GRIFFIN.....SETH MACFARLANE  
BRIAN GRIFFIN.....SETH MACFARLANE

ANNOUNCER.....TBD (SUB: SETH MACFARLANE)  
BARITONE.....TBD (SUB: JOHN VIENER)  
CARTER.....SETH MACFARLANE  
DIANE SIMMONS.....LORI ALAN (SUB: KIM FERTMAN)  
DIRECTOR.....TBD (SUB: DAVE HEMINGSON)  
DROOPY .....TBD (SUB: SETH MACFARLANE)  
ESTEBAN.....TBD (SUB: ALEC SULKIN)  
FERRIS BUELLER.....TBD (SUB: SETH MACFARLANE)  
FIREMAN.....TBD (SUB: JOHN VIENER)  
FOOTBALL PLAYER #1.....TBD (SUB: STEVE CALLAGHAN)  
FOOTBALL PLAYER #2.....TBD (SUB: SETH MACFARLANE)  
FOOTBALL PLAYER #3.....TBD (SUB: MARK HENTEMANN)  
GIANT CHICKEN.....TBD (SUB: DANNY SMITH)  
HEBREW SCHOOL HEADMASTER.....TBD (SUB: ALEC SULKIN)  
HEBREW STUDENT.....TBD (SUB: SETH GREEN)  
HERBERT.....MIKE HENRY  
ISLAMIC SCHOOL PRINICPAL.....TBD (SUB: JOHN VIENER)  
JAMES BOTTOMTOOTH.....CHRIS SHERIDAN (SUB: JOHN VIENER)  
JESSE SPANO.....TBD (SUB: KIM FERTMAN)  
MAN IN STANDS.....TBD (SUB: DANNY SMITH)  
MR. BELDING.....TBD (SUB: KIRKER BUTLER)  
MR. SMARTYPANTS .....TBD (SUB: DANNY SMITH)  
MRS. GIANT CHICKEN.....TBD (SUB: CHERRY CHEVAPRAVATDUMRONG)  
NEWSCASTER.....TBD (SUB: STEVE CALLAGHAN)  
NICHOLAS .....TBD (SUB: KIRKER BUTLER)  
OTHER MAN IN STANDS.....TBD (SUB: ALEC SULKIN)  
PERFORMANCE ARTIST.....MIKE HENRY  
PRINCIPAL SHEPHERD.....TBD (SUB: JOHN VIENER)

RICH KID #1.....TBD (SUB: SETH MACFARLANE)  
RICH KID #2..... TBD (SUB: STEVE CALLAGHAN)  
RICHARD DREYFUSS.....TBD (SUB: SETH MACFARLANE)  
ROGERS CHAPSTICK.....TBD (SUB: SETH MACFARLANE)  
SCOTTISH GUY #1..... TBD (SUB: JOHN VIENER)  
SCOTTISH GUY #2.....TBD (SUB: ALEC SULKIN)  
SCOTTISH GUY #3.....TBD (SUB: DANNY SMITH)  
SEAN HANNITY..... TBD (SUB: JOHN VIENER)  
SKULL AND BONES GUY #1.....TBD (SUB: KIRKER BUTLER)  
SKULL AND BONES GUY #2..... TBD (SUB: ALEC SULKIN)  
SLATER.....TBD (SUB: JOHN VIENER)  
SORTING YARMULKE.....TBD (SUB: DANNY SMITH)  
STEWIE PUPPET.....SETH MACFARLANE  
TEACHER.....TBD (SUB: JOHN VIENER)  
TOM TUCKER.....SETH MACFARLANE  
VIRGIL MASTERCARD.....TBD (SUB: VIRGIL MASTERCARD)  
WILLIAM WALLACE.....TBD (SUB: ALEC SULKIN)  
YOUNG WOMAN..... TBD (SUB: KIM FERTMAN)  
ZACK.....TBD (SUB: SETH MACFARLANE)

ACT ONE

**EXT. DOWNTOWN QUAHOG STREET - EASTER PARADE - DAY**

HUNDREDS OF QUAHOGIANS line the streets as the EASTER PARADE streams by.

**EXT. MEDIA BOOTH - CONTINUOUS**

TOM TUCKER and DIANE SIMMONS sit in the media booth with mics. Tom, unaware the camera's rolling, combs his hair with some difficulty, ultimately licking his comb like Paul Wolfowitz in the opening of "Fahrenheit 911."

TOM TUCKER

(NOTICING CAMERA) Oh... Happy Easter,  
Quahog, I'm Tom Tucker.

DIANE SIMMONS

And I'm Diane Simmons.

TOM TUCKER

And the Easter Parade is in full  
swing. The sun is up, the flowers are  
blooming, and everywhere you look  
there are eggs. Everywhere, that is,  
except Diane's fallopian tubes. Sorry  
about the test results, Diane, but  
look on the bright side: brown eggs  
are local eggs and local eggs are  
fresh.

DIANE SIMMONS

Oh, I'm not worried, Tom, because your  
female genitalia are working well  
enough for the both of us.

TOM TUCKER

Yowza. Well, a happy Easter to you,  
Quahog.

(MORE)

TOM TUCKER (cont'd)

Easter, of course, is the celebration of the day Jesus scored a perfect one hundred on his commercial driver's test, thus enabling him to drive the big rigs.

DIANE SIMMONS

And speaking of the Messiah, let's go to Jesus himself live via satellite from our sister station in Seattle.

**ANGLE ON JESUS**, facing the camera and wearing an ear piece. A Seattle backdrop is behind him.

DIANE SIMMONS

So, Jesus, an Easter parade and a new album all in one week. How are you gonna top this?

Jesus does not respond, clearly not hearing Diane's question. He just sits there. He idly brushes some lint off his shirt, then flicks it away. After another beat, he **hocks** a loogie off camera.

TOM TUCKER

Uh... Okay, we're... We're obviously having some difficulty. Jesus, can... Can you hear me? Okay, well, we'll have to get an engineer out there. (LAUGHING) I guess there are some miracles even he can't perform.

DIANE SIMMONS

Well, let's go to the parade. Here comes the local chapter of the March of Dimes.

**ANGLE ON** a GROUP OF PARADING MEN in bowler hats and blazers behind a banner reading "March of Dimes."

TOM TUCKER (O.S.)

And here comes the Walk of Shame.

**ANGLE ON** a GROUP OF SHAME-FACED PARADING WOMEN behind a banner reading "Walk of Shame." They all have rumpled evening dresses, mussed hair, and carry high-heeled shoes.

**ANGLE ON** several small floats approaching. They are populated by HIGH SCHOOL KIDS.

DIANE SIMMONS (O.S.)

James Woods High is making a strong showing at today's parade.

TOM TUCKER (O.S.)

That's right, Diane. Here comes the James Woods High football team with their "Not Gay Revue."

**ANGLE ON** a float with the James Woods High FOOTBALL TEAM. They hold towels, with which they **snap** each others' asses at rhythmic intervals.

FOOTBALL PLAYERS

WE JUST WON THE BIG GAME (SNAP SNAP  
SNAP) WE JUST WON THE BIG GAME (SNAP  
SNAP SNAP) WE DRILLED 'EM (SNAP) AND  
BANGED 'EM (SNAP) AND PLOWED 'EM A  
LOT. / AND THOUGH THAT SOUNDS  
SUGGESTIVE

BARITONE

LET ME STRESS THAT IT'S NOT.

FOOTBALL PLAYER #2 begins doing a **tap dance**. The others lean back theatrically with their hands on their hips and watch him quizzically.

FOOTBALL PLAYER #1

Hey, what's that?

FOOTBALL PLAYER #2

Well this here's called ragtime! I  
seen a couple of them actors do it.

FOOTBALL PLAYER #1

Don't like it.

FOOTBALL PLAYER #3

Oh, I do!

Football Player #2 excitedly directs his **tapping** to Football Player #3, who dances along with him. Eventually they all join in.

DIANE SIMMONS (O.S.)

And here comes Ferris Bueller singing  
that beloved German pop tune.

**ANGLE ON FERRIS BUELLER**, who stands very rigidly atop a float with a microphone.

FERRIS BUELLER

DEUTSCHLAND, DEUTSCHLAND, ÜBER ALLES /  
ÜBER ALLES IN DER WELT!

TOM TUCKER (O.S.)

And we've also got an entry by the  
James Woods High Special Ed. Class,  
who have built an unrecognizable blob  
which we're going to praise as the  
best fucking thing ever.

A pathetic float passes reading "Special Education." CHRIS is on the float, along with a handful of other CHILDREN. They have built an unrecognizable blob out of papier maché.

TOM TUCKER (O.S.)

And wait a minute... It looks like...  
Yes, one of the special students has a  
shiny spoon, and it looks like  
everybody wants to play with it.

We see all the special students, including Chris, fight to  
wrestle a shiny spoon out of one of the student's hands.  
They rock the float so much that it tips over, **shattering**.  
Chris sits up.

CHRIS

Oh, man, this is the worst thing  
that's happened to me since I had to  
give up my Beanie Baby.

**INT. FIRE STATION - DAY (CUTAWAY)**

Chris enters with a Beanie Baby doll and approaches a  
FIREMAN.

CHRIS

Here. I can't take care of him any  
more.

Chris hands the doll over.

FIREMAN

Son, that's not a--

CHRIS

I was told there'd be no questions  
asked.

**EXT./ ESTAB. GRIFFINS' HOUSE - EVENING**

**INT. GRIFFINS' KITCHEN - SAME**

The FAMILY eats dinner. Stewie sits in his highchair with  
Rupert.



STEWIE

You know what you never see, Rupert?  
You never see a Native American  
midget. Why is that? What are we  
doing wrong that we have midgets, but  
the Indians don't? You know? Plus,  
it seems like perhaps they'd want a  
midget. Can you imagine that? An  
army of Indian midgets charging into  
battle, riding on little cats?

LOIS

Chris, how many times have I told you,  
no comic books at the table?

BRIAN

(TAKING BOOK FROM CHRIS) Wait a  
minute, this is a history book.

PETER

Reading at the table, huh, Chris? Who  
do you think you are, Mr. Smartypants?

**INT. OFFICE - DAY (CUTAWAY)**

MR. SMARTYPANTS, a large single pair of pants with tiny, wiry  
arms, sits behind his desk, typing on his computer. A YOUNG  
WOMAN walks in.

YOUNG WOMAN

Mr. Smartypants? We're all arguing in  
the conference room. What's the  
boiling point of magnesium?

MR. SMARTYPANTS

Oh, it's 1107 centigrade.

YOUNG WOMAN

That's right, that's right. Thank you.

MR. SMARTYPANTS

You're welcome, Cindy. (THEN) Cindy, come on in here a minute. Close the door.

She does. Mr Smartypants gets up and walks around to the front of his desk and sits on it.

MR. SMARTYPANTS

Cindy, I've been following your progress. I think you've got real potential here with the company.

(CASUALLY UNBUCKLES HIS BELT) Big lunch. And I think there might be a management position available.

(CASUALLY UNZIPS HIS FLY) Interested?

**INT. GRIFFINS' KITCHEN - DAY (BACK TO SCENE)**

CHRIS

I wanna get better grades so I'm not in the stupid class anymore.

BRIAN

Well, you're not gonna get out of the special ed class reading this. This textbook is from 1896.

LOIS

What?

BRIAN

(READING FROM BOOK) "Chapter Three:  
Here Comes Utah."

LOIS

Let me see that. (THUMBING THROUGH,  
READING) "Negroes: America's  
Dancin'est Rapefolk." That's awful!  
We don't use the word "negro" anymore.

BRIAN

Are these schools so underfunded that  
they can't afford textbooks from this  
century?

MEG

Yeah. In home ec. we can't even  
afford Crisco anymore, so we cook with  
neck fat donated by Jerry Lewis.

We hear an audience **groan**, as if Meg just crossed the line.

PETER

(TO CAMERA) Oh, come on. That? What  
are you, friends of the Lewis family?  
How-- In what universe is that joke  
going too far? Screw all of you!

Peter **overturms** his chair and walks O.S. angrily.

LOIS

Well, I'm not really sure what that  
was about, (HOLDING UP TEXTBOOK) but I  
am gonna raise hell about this at the  
next PTA meeting.

STEWIE

Well, let me know if you need help. I can be very persuasive. I gave the next speech after the "Braveheart" guy.

**EXT. SCOTTISH HIGHLANDS - DAY (FLASHBACK)**

WILLIAM WALLACE, on his horse, finishes addressing his ARMY.

WILLIAM WALLACE

They can take our lives, but they can never take our freedom!

William Wallace rides O.S. The army **cheers loudly**. Stewie then runs up.

STEWIE

Aaaand, and, let's not forget the tax they levied on properties that are in abutment of church lands. So yeah! Let's do it!

There's a **smattering** of applause as the army **ambles** forward.

**EXT./ESTAB. JAMES WOODS HIGH SCHOOL - DAY**

A sign on the school marquee reads: "5 DAYS SINCE LAST TEEN SUICIDE!" Beneath it, it reads: "PTA MEETING TODAY."

**INT. JAMES WOODS HIGH AUDITORIUM - SAME**

THE GRIFFINS, and various other QUAHOGIANS, are getting seated. Principal Shepherd presides.

PRINCIPAL SHEPHERD

Alright, let's get this meeting underway. For our first order of business, we'll go to Bruce.

PERFORMANCE ARTIST

Oh, hey, y'all said my name! Welcome to our meeting here at the school. We've got lots of exciting topics here tonight. We gonna have a puppet show, we gonna have some jazz. No, I'm just kidding, we have some business to take care of. I'm sorry I pulled y'all's legs. I'm just a little excited because I met somebody today. Someone in the book store. Someone who likes the same kind of literature as I do. (JUMPING UP AND DOWN VERY SLIGHTLY) Oh, and the adventure begins again.

LOIS

Can we just get started?

PERFORMANCE ARTIST

Ooh, looks like somebody wants to get to Baskin Robbins before it closes. (THEN SOFTLY) Oh god, I hope this one works out.

LOIS

Look, Principal Shepherd, the school has gone too far with these budget cuts. You're nickel and diming the future of our children.

HERBERT

If the school's short on money, maybe it can put out a student topless calendar. A couple of the freshmen look like little French boys, but some people are into that.

PRINCIPAL SHEPHERD

People, cutbacks had to be made. The "No Child Left Behind" law forces us to test the students, and we lost our funding when the scores weren't high enough.

LOIS

They cut a school's funding if it's got low test scores? That makes less sense than playing frisbee with John McCain.

**EXT. PARK - DAY (CUTAWAY)**

Peter gets ready to throw a frisbee to JOHN MCCAIN.

PETER

All right, this time you're gonna catch it. Right? Here we go.

Peter throws the frisbee. John McCain reaches up to the limited extent his arms will allow him. It sails over his head.

PETER

Come on, John, you've gotta want it. Pretend it's the key to that bamboo cage.

INT. JAMES WOODS HIGH AUDITORIUM - DAY (BACK TO SCENE)

LOIS

Somehow this school needs to raise its  
test scores, right away!

PRINCIPAL SHEPHERD

Well, there is one thing I can do to  
raise the school's test average.

LOIS

Then do it!

PRINCIPAL SHEPHERD

Alright. We'll drop the dumbest  
student we have. Chris Griffin is  
hereby expelled!

Lois **gasps**. **ANGLE ON** Chris, who freezes, wide-eyed with  
terror.

RICHARD DREYFUSS (V.O.)

Now he said, "Chris Griffin is hereby  
expelled," but what I heard was,  
"Chopper, sic balls!"

**ANGLE ON** Principal Shepherd, who releases a **snarling** Doberman  
from a chain. It chases Chris O.S. as he screams.

CHRIS

(TERRIFIED) AAAAAAHHHHHHH!

**END OF ACT ONE**

ACT TWO

**EXT./ESTAB. GRIFFINS' HOUSE - DAY**

**INT. GRIFFINS' LIVING ROOM - SAME**

Peter, Lois, Chris, Brian, and Stewie are there.

CHRIS

Cool, I don't have to go to school. I  
can just pee in my bed all day.

LOIS

Chris, being expelled is a serious  
thing. Peter, we've got to find  
another school for him.

PETER

We'll do what the white supremacists  
do, Lois. We'll home school him.

STEWIE

Homeschooling. Great. Chris'll be as  
screwed as I was when I escaped from  
Margaret Cho.

**EXT. AIRSTRIP - NIGHT (CUTAWAY)**

Stewie, dressed in Indiana Jones's white tuxedo, taunts  
MARGARET CHO from the open door of a 30's era plane.

STEWIE

Nice try, Margaret Cho!

The plane taxis away and Stewie closes the door, revealing  
the words: "Margaret Cho Air Freight." **CLOSE ON** Margaret  
Cho, who laughs a **deep, sinister, extended laugh.**

**EXT./ESTAB. GRIFFINS' HOUSE - DAY**

**INT. GRIFFINS' GARAGE - SAME**

The garage has been made into a makeshift classroom for Chris  
with a chalkboard and a single desk, where Chris sits. Peter  
stands before him, in a tweed coat.



PETER

Chris, learning isn't something that has to be a chore. You know, when I was in school, me and a bunch of my pals used to go hang out in an old cave with our Spiderman comics. We called ourselves the Dead Spiderman Society.

CHRIS

What, you mean, it was just a bunch of guys sitting around reading Spiderman?

PETER

No, we did not just read Spiderman, we let it drip from our tongues like honey. Women swooned, spirits soared... gods were created! We were dedicated to sucking out all the marrow of life!

CHRIS

(BEAT) Dad, are you coming out to me?

**EXT./ESTAB. QUAHOG HEBREW SCHOOL - DAY**

**INT. QUAHOG HEBREW SCHOOL - SAME**

A HEBREW SCHOOL HEADMASTER shows the Griffins around. The STUDENTS and TEACHERS wear long robes, like at Hogwarts.

HEBREW SCHOOL HEADMASTER

I think Hebrew School may be perfect for Chris.

He leads them to the doorway of a large hall, which is crowded with seated STUDENTS.

HEBREW SCHOOL HEADMASTER

In here is our Great Hall, where new  
students are put into teams by the  
Sorting Yarmulke.

**ANGLE ON** the front of the hall, where a NEW STUDENT puts on a  
TALKING YARMULKE (like the sorting hat in Harry Potter).

SORTING YARMULKE

Heebendor!

The HEEBENDOR TEAM cheers as the student takes off the  
yarmulke and joins them. ANOTHER NEW STUDENT puts on the  
yarmulke.

SORTING YARMULKE

Slitherjew!

The SLITHERJEW TEAM cheers. **ANGLE BACK ON** the Griffins and  
the Headmaster. He leads them to the classroom next door.

HEBREW SCHOOL HEADMASTER

And this is where the students learn  
to get each other jobs in show  
business.

**ANGLE ON** a STUDENT in the classroom, who waves a magic wand  
at ANOTHER STUDENT.

HEBREW STUDENT

Mailroomius William Morrius.

The other student's clothes magically transform into a suit,  
and a mail cart magically appears in front of him.

**EXT./ESTAB. QUAHOG SCHOOL OF ISLAM - DAY**

**INT. QUAHOG SCHOOL OF ISLAM - SAME**

The ISLAMIC SCHOOL PRINCIPAL shows Chris, Peter and Lois  
around.

CHRIS

But, Mom, I don't wanna go to an  
Islamic school.

LOIS

Don't be closed-minded, Chris, the  
Islams are very dedicated people.

ISLAMIC SCHOOL PRINCIPAL

In this classroom, students learn how  
to takeoff and fly a plane.

CHRIS

Where do you teach them how to land?

ISLAMIC SCHOOL PRINCIPAL

In your ass.

CHRIS

What?

ISLAMIC SCHOOL PRINCIPAL

What?

**EXT./ESTAB. BAYSIDE HIGH - DAY**

**INT. BAYSIDE HIGH HALLWAY - SAME**

Lois and Chris walk with MR. BELDING.

MR. BELDING

Chris, I'd like you to meet Zack and  
Slater.

ZACK/SLATER

Hey, Chris./ What's up?

CHRIS

Hey, guys. What's it like to go to  
Bayside High?

ZACK

You really wanna know? Well, I'll  
tell you.

The bell rings.

ZACK (CONT'D)

WHEN I WAKE UP IN THE MORNING / AND  
IT'S TIME TO CALL MY AGENT / BUT HE  
WON'T RETURN MY PHONE CALLS AT ALL.

SLATER

IF I EVEN GET A MEETING / IT IS ALWAYS  
VERY FLEETING / AND I DON'T KNOW WHAT  
TO DO 'COZ MY CAREER'S IN FREE FALL!

ALL STUDENTS

WE DON'T WORK, NOT AFTER SAVED BY THE  
BELL!

ELIZABETH BERKELEY (as Jesse Spano) raises her hand meekly.

JESSE SPANO

I'll show my vagina for money.

**EXT./ESTAB. GRIFFINS' HOUSE - MORNING**

**INT. GRIFFINS' KITCHEN - SAME**

Peter and Lois sit having coffee.

LOIS

You know, I admit, I've always been a  
little worried about Chris, but I  
guess I just convinced myself things  
would work out for him. But with no  
education, what kind of future can he  
possibly have?

PETER

Well, what are we supposed to do,  
Lois? I mean, it's not like the high  
school'll take him back.

(MORE)

PETER (cont'd)

And every other school we've tried  
just doesn't-- (REACTING WIDE-EYED TO  
SOMETHING O.S.) Oh, crap.

**PAN OVER** to the window. The GIANT CHICKEN glares at Peter. Its eyes narrow. It leaps through the glass window and **tackles** Peter. They start **fighting**. The fight takes them outside into the street. They fall into an open manhole.

**INT. SEWER - CONTINUOUS**

They fall far, **splashing** into the current below. As they continue to fight, the current carries them through the sewer tunnels, eventually spilling them into a basin. They continue to fight, climbing a ladder at the top of which is an opening which opens into a subway tunnel.

**INT. SUBWAY PLATFORM - CONTINUOUS**

They fight, moving over to the edge of the tracks. At that moment, a subway car pulls up and stops, its doors opening. They move inside the car, still fighting. They move from car to car, **knocking** PEOPLE aside as they fight. Eventually they make it to the ENGINEER'S station. Their fighting **knocks** him through the front windshield. The subway car wobbles on the tracks as it speeds along, clearly out of control. It jumps the edge of the track at another subway platform, sliding up the stairs (throwing **sparks** the whole way) and busting out onto the street, causing **mayhem** and **traffic accidents**.

**EXT. STREET - CONTINUOUS**

Peter and the Giant Chicken **crash** through one of the car windows and fight out into the street. Their fighting takes them over to a building that's under construction. A crane drops its hook onto a wooden palette that holds a stack of sheetrock. Peter and the Chicken wind up on the palette just as it's going up in the air. They're carried high up near the top of the building. Once the crane levels them out, they move off the palette onto a metal beam. **ZIP PAN OVER TO** further down the beam. A DIRECTOR shoots a Krazy Glue commercial with a small CREW. The GUY WITH THE HARD HAT from the commercials hangs with his hard hat glued to a beam above.

DIRECTOR

All right, Krazy Glue commercial, take  
one.

(MORE)

## DIRECTOR (cont'd)

Now your helmet is adhering to the beam and this is causing you some concern because you are worried you are going to fall. The doubt is creeping in. Will the glue hold? Am I ready to die? But as the scene progresses, you establish a trust with the glue. I want to see all of this in your eyes and in your legs. Go!

The actor holds the edges of his helmet and starts kicking his legs as directed. Peter and the Giant Chicken **burst** in, continuing to fight. They knock into the actor, disorienting him. They crash through the Director and his crew, who, along with their equipment, fall off the building. The commercial actor **yelps** as the glue breaks, sending him **crashing** to the beam below. This causes a lever effect, which sends Peter and the Giant Chicken (who have now moved further down the beam) to fly high up into the air.

## EXT. SKY - CONTINUOUS

They sail towards a small plane, still fighting. The plane is a small commercial prop plane that trails a banner reading, "Enjoy Del's Frozen Lemonade!" Peter and the Giant Chicken **collide** with the plane, knocking the PILOT out. They each fall into one of the two front and back control seats, where they continue to **punch** each other as the plane **nose-dives**.

## EXT. LOCAL FAIR - CONTINUOUS

The plane **crashes** into a moving Ferris wheel, lodging itself between the struts and knocking the wheel off its axis. The Ferris wheel breaks and starts rolling. It rolls off the carnival grounds and into the street, causing **mayhem**. Peter and the Giant Chicken, still fighting, scramble up the bars, eventually running along the "top" of the wheel, as if on a log roll. They continue to fight as the wheel rolls up the street with the plane still lodged in it. It **crashes** into a building, which **collapses**. Peter and the Giant Chicken land on the ground, continuing to fight each other. Suddenly, Peter stops.

## PETER

Wait a minute, wait a minute. What are we fighting about?

GIANT CHICKEN

You know, I've completely forgotten.  
Something about a coupon?

PETER

Huh. I cannot for the life of me  
remember.

GIANT CHICKEN

Well, I hope I didn't hurt you.

PETER

No, no, I'm all right.

GIANT CHICKEN

Listen, let me make it up to you. Why  
don't you let my wife and I take you  
out to dinner.

PETER

Well, that sounds lovely.

**EXT./ESTAB. RESTAURANT - NIGHT**

**INT. RESTAURANT - SAME**

Peter sits at a table with the Giant Chicken and his WIFE,  
also a giant chicken. They're almost done with their meal.

PETER

That was delicious. You know, I drive  
past this place all the time and I've  
never been inside.

GIANT CHICKEN

Yeah, Nicole and I came here by  
accident. We had reservations at  
another place and they -- right,  
honey?

MRS. GIANT CHICKEN

They couldn't seat us for an hour, so we ended up coming here and we just loved it.

GIANT CHICKEN

Loved it.

PETER

I can see why. I mean, that halibut was -- may have been the best I've ever had.

MRS. GIANT CHICKEN

Glad we talked you out of the pork chops?

PETER

Yes! Thank you!

They all **laugh**. The WAITER drops the check off. Peter and the Giant Chicken each put a hand on it.

PETER

Let me get that.

GIANT CHICKEN

No, no, no, I got it.

PETER

No, no, no, no. I'm taking care of this.

GIANT CHICKEN

No, no, your money's no good here.

PETER

My food was more expensive. I feel bad--



GIANT CHICKEN

We invited you. I've got this.

PETER

Look, just let go of the check.

GIANT CHICKEN

You let go of the check.

PETER

I'm not taking my hand off this thing.

GIANT CHICKEN

Well, neither am I.

PETER

(SEETHING A BIT) Let go of the check.

MRS. GIANT CHICKEN

Ernie, if he wants to pay--

PETER

(SNAPPING) Stay out of this!

GIANT CHICKEN

Don't you talk to my wife like that!

PETER

Oh yeah? What are you gonna do about  
it?

There's a beat, then the Giant Chicken lunges at Peter. They fight through the restaurant, causing **mayhem** and **destruction**. They **crash** through the kitchen doors.

**INT. KITCHEN - CONTINUOUS**

They fight through the kitchen, knocking over food and CHEFS. Peter grabs a pot of hot water and throws it in the Chicken's face. The Chicken **screams** and falls to the ground, covering his eyes. Peter **beats** him in the head several times with the pot. The Chicken lies motionless, blood seeping out of his head. Peter exits the restaurant.

**EXT. QUAHOG - NIGHT**

Peter walks off into the moonlight, as in the endings of the other chicken fights.

**INT. RESTAURANT - MOMENTS LATER**

**ANGLE ON** the Chicken's head. After a beat, one eye opens with a **musical sting**.

**INT. GRIFFINS' KITCHEN - DAY**

Peter, beat up, re-enters.

PETER

Sorry. And every other school we've tried just doesn't seem to be a good fit for Chris.

LOIS

Well, there is one other option.

**EXT./ESTAB. PEWTERSCHMIDT'S MANSION - DAY**

**INT. PEWTERSCHMIDT'S MANSION - SAME**

Lois sits with CARTER.

LOIS

Daddy, there's something I need you to do for me. Chris got expelled from James Woods High, and I was wondering if you could get him into that fancy boarding school you went to.

CARTER

You want me to get Chris into Morningwood Academy?

LOIS

It would mean so much to our family.

CARTER

Alright, I'll pull some strings on one condition: will you promise to leave Peter?

LOIS

No!

CARTER

Will you promise to love him less?

LOIS

No!

CARTER

Will you promise to move your coffee table over by the front door so he hits his shin on it really hard?

LOIS

Done.

**INT. GRIFFINS' LIVING ROOM - DAY**

A coffee table is by the front door. Peter enters.

PETER

Hey Lois, did you talk to your father--

(BASHES SHIN ON TABLE) OW! AAA! HOLY

GOD!

**INT. GRIFFINS' CAR - DAY**

The family is in the car. The car passes through the front gate, where a sign reads: "MORNINGWOOD ACADEMY. ~~No Irish.~~ Irish OK." The car winds past many old, ivy-covered brick buildings.

CHRIS

Wow, this school's really nice.

LOIS

Ooh look! There's the building Daddy paid for: the "Please Let Chris Griffin Into Your School" Memorial Gymnasium! And there's the "Please Let Chris Griffin Continue Attending This School Even If His Grades Are Really Bad" Cafeteria! And the "Look, I Know Chris Griffin May Be Getting Under Your Skin, But Cut Him Some Slack, Alright? I Paid For This Building, So Just Suck It Up" Library!

BRIAN

Boy, a degree from here would set you up with any job you wanted.

STEWIE

Yes, I should attend this institution. Perhaps one day I could be more powerful than King Friday.

**EXT. LAND OF MAKE BELIEVE - DAY (CUTAWAY)**

A STEWIE PUPPET wearing a crown and robe stands atop King Friday's castle, addressing rows of his SUBJECTS.

STEWIE PUPPET

I am the supreme ruler of the Neighborhood of Make Believe. All will kneel before--

The **trolley** passes through on the track right next to the castle, drowning out Stewie. After the trolley passes, Stewie **sighs**.

STEWIE PUPPET (CONT'D)

What kind of freakin' king lives next  
to the train tracks? What is this,  
Mexico?

**INT. MORNINGWOOD DORMITORY - CHRIS'S DORM ROOM - DAY**

Chris drags his luggage inside the luxurious dorm room, which features a fireplace, wingback chairs, and four-post beds. Chris's FOUR DORM-MATES sit nearby.

CHRIS

Hi, is this room 214?

ROGERS CHAPSTICK

Oh, you must be our new dorm-mate!  
I'm Rogers ChapStick, heir to the  
ChapStick fortune. This is Virgil  
MasterCard, heir to the MasterCard  
fortune.

VIRGIL MASTERCARD

How do you do?

ROGERS CHAPSTICK

And this is Nicholas Doan's Pills.  
Need I say more.

Nicholas Doan's Pills begins to get up.

NICHOLAS

Nice to meet you-- Ooh!

He grabs his back and sits back down.

ROGERS CHAPSTICK

And this is James Bottomtooth, IV.

**ANGLE ON JAMES BOTTOMTOOTH, IV**, the son of James Bottomtooth, III (from 4ACX18). He, like his father, has an enormous protruding jaw, and is unintelligible.

JAMES BOTTOMTOOTH, IV

(PRETENTIOUS BABBLE)

CHRIS

Uh... I'm Chris.

ROGERS CHAPSTICK

Let me get those bags for you. (TURNS

O.S.) Johann?

Rogers's BUTLER hurries in, grabs Chris's baggage, then pauses as he looks at it. He whispers something in Rogers's ear. They have a hushed conversation. Rogers turns to Chris.

ROGERS CHAPSTIK

Um, oh dear... Johann tells me your luggage is the luggage of the poor.

CHRIS

Well, I am poor.

ROGERS CHAPSTIK

Oh. Oh, I see.

Rogers, Virgil and Bottomtooth look at each other.

**EXT./ESTAB. MORNINGWOOD DORMITORY - NIGHT**

**INT. MORNINGWOOD DORMITORY - CHRIS'S ROOM - SAME**

As Chris sleeps, we mimic the famous "blanket party" in "Full Metal Jacket": Chris's dormmates slink from their beds, stuff socks full of money, pull a blanket over Chris, and **beat** him with the moneysocks.

CHRIS

(WAKENING) Wha-- AAA! OWW! OWW!

OWW! OWW!

ROGERS CHAPSTICK

This school is not for your kind!

CHRIS

(CRYING) WHY?!

JAMES BOTTOMTOOTH, IV

(PRETENTIOUS BABBLE)

CHRIS

I STILL DON'T FULLY UNDERSTAND!

**END OF ACT TWO**

**ACT THREE**

**INT. MORNINGWOOD ACADEMY - CAFETERIA - DAY**

The "cafeteria" place settings are full formal silver and china, and brandy snifters filled with milk. Chris, now dressed like the other students in a sport jacket, tie and khaki pants, eats, alone and ignore. WHITE RICH KIDS eat and chat with each other.

RICH KID #1

...and that was the third time I had sex with Katherine Harris.

RICH KID #2

Well, I love her politics, but how is she in bed?

RICH KID #1

Well, as anyone in Florida will tell you, she knows how to rig an erection.

The Rich Kids all **chortle haughtily**. Chris tries to join in the conversation.

CHRIS

One time I picked my nose and I swear I could feel the bottom of my eye.

RICH KID #1

Shut up, poor kid.

Rich Kid #2 scoots over toward Chris.

RICH KID #2

See if you can guess what I am.

He stuffs his mouth full of money, 'til his cheeks bulge. He then punches his cheeks, **spitting** money out all over Chris.

RICH KID #2

I'm the tech bubble. Get it?

RICH KID #1

TRUST FUND FIGHT!



As "Let's Dance" (by Chris Montez) plays, the cafeteria erupts into chaos as kids write out checks and pelt each other with them. Chris hides under the table.

**EXT./ESTAB. GRIFFINS' HOUSE - DAY**

**INT. GRIFFINS' LIVING ROOM - SAME**

Lois is on the phone with Chris. **SPLIT SCREEN** with Chris in his dorm room.

LOIS

So, Chris, how's the new school?

CHRIS

It's awful! I hate it! Everybody's mean to me because I'm not rich.

I haven't been this miserable since I went through my divorce.

**INT. LIVING ROOM - DAY (FLASHBACK)**

A WOMAN is stacking the last of several boxes onto a dolly as Chris watches.

CHRIS

You're taking the china? My mother gave us that china... You know what, fine, take the china. Go! Get out! Take your crap! It's your fault! Go! Go! Don't go! I can't even! I can't even! I'll think about you while I'm having sex with someone else! I don't want to have sex with someone else! I don't need you! I don't need anyone! I need you so much! I love you! Go ahead, keep packing! We can make it work, you bitch! Dr. Schwartz thought we had a chance!

**EXT./ESTAB. PEWTERSCHMIDT MANSION - DAY**

**INT. PEWTERSCHMIDT'S MASTER BATHROOM - SAME**

Carter is in the tub. His BUTLER is holding his leg up by the foot and **scrubbing**.

CARTER

Now, Esteban, don't you skimp on the inner thigh scrub like last time. I want it clean as a whistle.

ESTEBAN

I'm just finishing up the second lather, sir.

CARTER

Esteban, don't con me.

ESTEBAN

I'm sorry, sir. I meant I was just starting the second lather.

The phone **rings**. **CUT CLOSER** on Carter as he answers it.

CARTER

Hello? Lois, honey, how are you?  
What do you mean, they're giving Chris a hard time? Alright, look, don't you worry, I'll take care of it. I'll call you lat-- (THEN) Esteban, that's my penis!

Carter **kicks** Esteban away.

**EXT./ESTAB. MORNINGWOOD ACADEMY - DAY**

**INT. MORNINGWOOD ACADEMY - BIOLOGY LAB - SAME**

**ANGLE ON** the classroom door which reads "Biology 101". Inside, STUDENTS (including Chris) are gathered around various lab tables, with CORPSES on them. A TEACHER leads the class.

TEACHER

Good morning, everyone. Today we're going to be dissecting poor people.

CHRIS

(BACKING AWAY TOWARD DOOR) Oh man, I don't think I can do this.

TEACHER

(POINTING TO INCISION) Now, here's his lazy bone, see? And if you look just below it, this part of the body is called the boot strap. You'll notice it's unused.

**INT. SCHOOL HALLWAY - SAME**

Chris slips out the door and breathes a **sigh** of relief. Suddenly, he's jumped by SEVERAL PEOPLE WITH HOODS AND ROBES. They throw a sack on his head. Chris **yelps** as they haul him O.S.

**INT. BLACK - X**

We hear the sound of **footsteps** echoing in a large chamber.

CHRIS

Where am I?

**CHRIS' P.O.V.:** The sack is removed by a ROBED HOODED FIGURE. Chris blinks and looks around, revealing he is in...

**INT. SKULL AND BONES SOCIETY - CONTINUOUS**

Chris stands in a large stone chamber (reference: "The Skulls"). There are about A DOZEN ROBED YOUNG MEN there. They pull back their hoods revealing CHRIS' DORM-MATES, several OTHERS, and Carter Pewterschmidt, who clearly leads the group.

CHRIS

Grandpa? What are you doing here?

What is this place?

CARTER

Chris, welcome to the Skull and Bones society. This is where the most powerful men in the world are groomed for their futures. Every president, every CEO, every douchebag in a beemer.

CHRIS

Wow, that sounds decidedly un-American. What does the Attorney General think of your practices?

CARTER

Well, I'll ask him as soon as he's done banging those two hookers in the back room.

**ANGLE ON** a doorway to a back room. The ATTORNEY GENERAL pokes his head out. He holds a drink and **laughs**. As he pokes his head back in, the TWO HOOKERS poke their heads out and **laugh**. They go back and forth a couple times with these gestures.

CARTER

Chris, the Skull and Bones Society has been a part of my family for decades. I joined when I was your age. See, there's a picture of me back in 1950.

**ANGLE ON** the wall. We see a picture of Carter at Chris' age. He looks exactly like Chris but with Carter hair.

CARTER

Chris, we want you to become a member of our society.

CHRIS

Really? Wow, cool!

CARTER

Excellent. Here's your stock portfolio. Here's an incriminating photo of Tim Russert. Oh, and you're the new head of FEMA. (THEN) You got any qualifications for that job?

CHRIS

I like horsies.

CARTER

Good enough.

**EXT./ESTAB. GRIFFINS' HOUSE - DAY**

**INT. GRIFFINS' LIVING ROOM - SAME**

Peter, Brian and Stewie watch television.

ANNOUNCER (V.O.)

We now return to "Scottish People Urging You To See Tootsie."

**EXT. SCOTTISH FIELD - DAY (ON TV)**

THREE SCOTTISH GUYS are talking to a THIRD GUY.

SCOTTISH GUY #1

Oh, have you not seen Tootsie?

SCOTTISH GUY #2

Aw, you must see Tootsie. It's a treasure.

SCOTTISH GUY #3

It's a lad dressed as a lass, it is.

I dare you not to laugh at that!

**INT. GRIFFINS' LIVING ROOM - DAY (BACK TO SCENE)**

Lois enters.

LOIS

Peter, have you seen this tuition bill? Morningwood Academy is charging us thirty thousand dollars.

PETER

Well, looks like we're all gonna have to take second jobs. Meg can't handle it all on her own. Not on a miner's salary.

Meg enters, covered in soot, in a miner's helmet and overalls.

MEG

Dad, I can't do this anymore! The shaft caved in again! Eight more men died!

PETER

(EXASPERATED, SARCASTIC) All right, fine, Meg. Let's talk about your day.

**INT. SKULL & BONES SOCIETY - DAY**

Carter and the other Skull & Bones members sit around a large mahogany table. Chris enters.

CHRIS

Grandpa, look! I got all A's on my report card, just because I joined the Skull and Bones!

Chris sits down.

CARTER (CONT'D)

That's fantastic, Chris. Alright,  
men. In accordance with annual  
tradition, today we start an unfounded  
rumor about a celebrity. (TURNS,  
CALLING OUT) Bring out the rumor hats!

A MEMBER enters carrying a silver tray. On the tray are  
three bowler hats filled with various slips of paper.

CARTER (CONT'D)

Chris, as our newest member, why don't  
you do the honors?

Chris reaches into each of the hats and sequentially reads  
off each slip of paper.

CHRIS

(OFF FIRST PAPER) James Franco--

CARTER

No, no, no, I like him. I like him.

Carter takes the piece of paper and tears it up. Chris pulls  
out another.

CHRIS

(OFF PAPER) Teri Hatcher-- (PULLS  
ANOTHER SLIP OF PAPER) was impregnated  
by--

CARTER

See, that wouldn't have even worked  
for James Franco. Go ahead.

CHRIS

Paul Tsongas.

CARTER

Okay, whoever does it, we clearly have  
to update these from time to time.

**EXT./ESTAB. GRIFFINS' HOUSE - DAY**

**INT. GRIFFINS' LIVING ROOM - SAME**

Chris enters.

CHRIS

Hey, everybody, I'm home!

The Griffins all ad-lib **hellos**, except for Meg, who lays on the couch, still in a miner's uniform, and covered in coal dust.

LOIS

Meg, say hello to your brother.  
Silicosis is no reason to be rude.

MEG

(WHEEZING, WHISTLE IN HER BREATH)  
Hi... Chris...

LOIS

Well, tell us everything, sweetie.  
How's school going so far?

CHRIS

It's great, Mom! I got powerful  
connections now, thanks to Grandpa.  
Oh, by the way, could you change the  
channel? I prefer it be tuned to Fox  
News.

Peter changes the channel. **ANGLE ON** the TV.

NEWSCASTER (V.O.)

And now back to Hannity and Colmes.

**ANGLE ON** SEAN HANNITY sitting behind a desk.



SEAN HANNITY

My problem with the liberals, Alan, is  
that liberals hate America!

**WIDEN TO INCLUDE DROOPY DOG.**

DROOPY

Sean, I don't know if that's true.

SEAN HANNITY

You just contradicted me! You hate  
America!

DROOPY

If I could just get a word in...

SEAN HANNITY

You hate America! You like the  
terrorists!

DROOPY

Well, I guess you're right again.

**ANGLE BACK ON Chris.**

CHRIS

Now that's fair and balanced.

He puts his suitcase in front of Lois.

CHRIS

Lois, be a dear and rinse out a few  
things for me, will you?

PETER

Chris, I'd give you a hug, but I'm  
exhausted from working two jobs. It  
ain't easy being a vendor at the ball  
park.

**EXT. BALL PARK - DAY (FLASHBACK)**

Peter walks among the crowded stands at a ball park. He carries a box of long, thin plastic sticks with hands on the ends of them.

PETER

Buttscratcher! Buttscratcher! Get  
your buttscratcher here!

Buttscratcher!

MAN IN STANDS

(RAISING HAND) Buttscratcher?

PETER

(TURNING, REACTING) Buttscratcher!

MAN IN STANDS

(HANDING HIM MONEY) Buttscratcher.

PETER

(HANDING HIM BUTTSCRATCHER)

Buttscratcher.

OTHER MAN IN STANDS

(WAY OFF IN DISTANCE) Buttscratcher!

PETER

(WHIRLING IN THAT DIRECTION)

Buttscratcher?!

**INT. GRIFFINS' LIVING ROOM - DAY (BACK TO PRESENT)**

STEWIE (CONT'D)

Yes, and I took a part-time job  
standing in corporate elevators,  
instigating small talk.

**INT. CORPORATE ELEVATOR - DAY (FLASHBACK)**

Stewie, dressed in a suit and tie and holding a cup of coffee, stands with a BUSINESSMAN.

STEWIE

Mondays, huh? I almost told the gal  
at Starbucks to put this coffee in an  
I.V. bag, that's the kind of weekend I  
had.

The elevator doors open. The Businessman exits.

STEWIE (CONT'D)

Hasta lasagna, don't get any on ya.

ANOTHER BUSINESSMAN enters.

STEWIE (CONT'D)

Sully! Mondays, huh?

**INT. GRIFFINS' LIVING ROOM - DAY (BACK TO PRESENT)**

LOIS

By the way, Chris, if you or your  
friends ever want a discount on  
disability insurance, I've been  
temping down at State Farm.

CHRIS

You... You guys are doing all this  
just to put me through school?

MEG

(WHEEZING) Water...

CHRIS

MEG, I'M TALKING!

**INT. SKULL AND BONES LODGE - DAY**

Carter sits in a large chair. Carter addresses the Skull And  
Bones members, including Chris.

CARTER

According to Skull and Bones tradition, Wish Fulfillment Day is a sacred time. All right, boys, come forward and make your wishes.

SKULL AND BONES GUY #1

I want a night with Jenna Bush.

CARTER

Done. Watch out, she's a biter.

SKULL AND BONES GUY #2

I want to know who killed Tupac.

CARTER

We all did, Bill. We all, in our own way, killed Tupac.

Chris approaches.

CARTER

How 'bout you, Chris? Make your wish. Anything at all.

CHRIS

I want to go back to James Woods High.

CARTER

What?! Are you out of your mind?!

CHRIS

I want out of this. All the power in the world means nothing if my family pays the price. Besides, as long as I'm with the people I love, I know that my future's gonna be okay.

CARTER

Well, Chris, it's not quite that easy. According to our by-laws, to be released from your oath to the Skull and Bones Society, you must defeat the highest ranking member in a duel.

CHRIS

But that's you, Grandpa.

CARTER

Correct. As the one challenged, I will choose the first weapon. (OPENING WEAPON CASE) The antique pistol or the AK-47? I choose the pistol. Wait... Yeah, the pistol. Wait a minute. Yeah. The pistol's older, which means it's probably made better. Course, by that logic, I should be throwing rocks. Ah, hell. You can go.

CHRIS

What? (BEAT) I can go?

CARTER

Yeah, you can -- you can go. It's fine.

CHRIS

Oh. (BEAT) Okay.

CARTER

It was good to see you.

CHRIS

You too. Uh, bye.

CARTER

See you later.

Chris starts to walk off.

CARTER

Oh, hang on, I gotta go with you, I'm  
parked behind you.

He jogs off after Chris.

**EXT./ESTAB. GRIFFINS' HOUSE - DAY**

**INT. GRIFFINS' LIVING ROOM - SAME**

Chris is back home with the family.

PETER

It's good to have you back, buddy.

CHRIS

Thanks, Dad. I never belonged with  
those people in the first place. But  
it was really nice of you guys to do  
everything you did for me.

LOIS

Well, Chris, families have to stick  
together in these crazy times. I  
mean, did you hear what happened to  
Teri Hatcher? She got impregnated by  
Paul Tsongas. And he's been dead for  
ten years.

BRIAN

How'd he die?

LOIS

Uh, liver failure and pneumonia.

PETER

(BEAT) Doesn't that sound like code  
for AIDS?

We hear an audience **groan**, horribly offended.

PETER

All right, all right, we'll give you  
that one.

**CUT TO BLACK.**

**END OF SHOW**